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scholarly value, and Professor Nettleton took useless pains in reproducing it.

The inconsistencies and inaccuracies of Rae's text are too numerous to be given here in full; for the purposes of this article a few illustrations will be sufficient.

Prologue (p. 7, l. 5)⁸ The first edition reads :

How's this ! The Poet's Brief *again* ! O ho !

The third edition reads :

Hey ! how's this ?—*Dibble* !—sure it cannot be !

Rae combines the two, to the destruction of the metre, as follows :

Hey ! how's this ? The Poet's Brief *again*. O ho !

This, it will be observed, represents one of Rae's attempts to introduce the reading of the first edition : it contains three errors. The next five lines (ll. 6–10) are from the third edition. Why should Rae alter line 5 to the reading of the first edition, yet leave lines 6–10 unchanged ? Line 6 contains the error common to modern reprints, of "Yes" for "Yea."

For further illustration I will quote a few passages, chosen almost at random. I give first the reading of Rae's text, and secondly the reading of the first edition and of the annotated edition.⁹

Page 3, l. 7. by the public : as public.

Page 12, l. 50. easily : easy.

Page 13, l. 61. we got : he got.

Page 16, l. 61. absolutely fallen : fallen absolutely.

Page 16, l. 65. really : absolutely.

Page 27, l. 52. I should : I shall.

Page 50, l. 49. fixed : had fixed.

Page 53, l. 36. Oh ! it gives : It gives.

Page 64, l. 2. a St. Lucius : a Sir Lucius.

Page 71, l. 60. my Aunt must be : my Aunt is.

Page 74, l. 166. like to have a little fooling : like a little fooling.

The conclusion is obvious : the only complete and authoritative text of *The Rivals* is the first edition ; this has never been reprinted.¹⁰

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RICHARD III, IV. 4 AND THE THREE MARYS OF THE MEDÆVAL DRAMA.

At the opening of *Richard III*, IV. 4, Margaret of Anjou, the figure of a Nemesis that spreads its shadow over the whole tragedy, reappears upon the scene, in company with Queen Elizabeth and the Duchess of York. These three wretched women, wives and mothers of murdered husbands and of murdered children, in utter woe and abandoned hope, at once take up a common burden of lamentation for the slain and of execration of "hell's black intelligencer," King Richard the Third.

The singularity of this scene in English drama—its lyric and choric rather than dramatic nature—has not escaped notice. Professor Schelling¹ sees in its lyricism a resemblance to Marlowe's work ; further, he says : "It would be difficult to find in the whole range of English drama a scene reproducing so completely the nature and function of the Greek choric ode." There is, without doubt, enough of a general resemblance between this scene and the classical choric ode to warrant Professor Schelling's statement. I know of no scene, however, in classical tragedy that closely resembles Shakspeare's situation in subject or in construction. From classical sources, a much nearer parallel than any the drama can furnish is the lament of Andromache, Hecuba, and Helen in Book 24 of the *Iliad*.

There is a still more striking likeness, however, so far as one or two points of resemblance are concerned, between *Richard III*, IV. 4 and a scene in the earlier miracle plays. I refer to the *placitus* of the three Marys before the tomb of Christ in the "Resurrection" of the cycle plays.² For the sake of convenient comparison, I quote here that part of the York Resurrection play which is similar in situation to *Richard III*, IV. 4.³

¹ *The English Chronicle Play*, p. 93.

² *York Plays*, xxxviii ; *Townley Plays*, xxvi ; *Chester Plays*, xix ; *Ludus Coventrie*, xxxv.

³ Printed by Manly, *Specimens of the Pre-Shakspearean Drama*, I, p. 160, from *The York Plays*, edited by L. T. Smith. This part of the Resurrection play was contained in the early dramatic office for Easter, of which two versions are printed by Manly, *loc. cit.*, pp. xxii and xxxi.

⁸ For the sake of convenience the page and line-numbers are given to Professor Nettleton's reprint of Rae : in Rae's edition the lines are not numbered.

⁹ The readings of this edition were kindly furnished me by Mrs. Algernon Sheridan.

¹⁰ It should be observed, however, that Professor Nettleton has given in foot-notes the more important variants in the first three editions.

[Enter the three Marys going to the Tomb.]

I. MAR. Allas ! to dede I wolde be dight,
So woo in worlde was neuere wight ;
Mi sorowe is al for that sight
That I gune see
Howe Criste, my maistir, moste of myght,
Is dede fro me.

Allas, that I schulde se his pyne,
Or yit that I his liffe schulde tyne,
Of ilke a myschene he is medicyne
And bote of all,
Helpe and halde to ilke a hyne
On hym wolde call.

II. MAR. Allas ! who schall my ballis bete,
Whanne I thynke on his woundes wete ?
Jesu, that was of loue so swete
And neuere did ill,
Es dede and grauen vnder the grete
Withouten skill.

III. MAR. Withowten skill the Jewes ilkone
That louely lorde has newly slone,
And trepasse did he neuere none
In no-kyn steede.
To whome now schall I make my mone,
Sen he is dede ?

The similarity in situation is apparent. In each instance, three bereaved women chant their sorrow for the dead ; in each instance, the complaint is pitched in a lyric key. No verbal similarities appear.

In calling attention to the parallelism between these two scenes, I have no disposition to claim that Shakspeare had the religious drama in mind when he wrote *Richard III*, iv, 4. The situation may have called up a reminiscence of the Resurrection play ; or, on the contrary, the agreement may be entirely accidental. There have been indicated a sufficient number of references in Shakspeare's dramas⁴ to miracle plays and playing to make it more than probable that Shakspeare, as a boy or young man, saw performances of these plays, although as an institution they had prac-

tically come to an end by the sixteenth century. Evidence is not wanting to show that it was possible for Shakspeare to have seen miracle play performances.⁵ And yet if we were certain that Shakspeare was familiar with the miracle plays, the conclusion would not necessarily be that the scene in *Richard III* is another instance of religious play reminiscence.⁶ The agreement between the two scenes is, however, unusual ; and the three weeping queens may have been suggested to Shakspeare by his recollection of the three mourning Marys.

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WORDSWORTH'S "MAIDEN CITY."

One of the noblest of Wordsworth's sonnets is unquestionably that "On the Extinction of the Venetian Republic," and among the best lines are :

"She was a maiden city, bright and free ;
No guilt seduced, no force could violate ;
And, when she took to herself a Mate,
She must espouse the everlasting Sea."

Of the innumerable readers of this sonnet it would be interesting to know how many have taken the exquisite term, 'a maiden city,' to be Wordsworth's own invention, stimulated by the recollection of the well-known ceremony of wedding the Adriatic and throwing the Doge's ring into the sea. As a poetic feat this is certainly not beyond the reach of Wordsworth's imagina-

⁵*The Leopold Shakspeare*, xii. Halliwell-Phillips, *Outlines of the Life of Shakespeare*, I, 46-7 ; 50. Tolman, *Hamlet and Other Essays*, 191 ff. In his largely increased list of the performances of mediæval plays in England, Mr. Chambers (*The Mediæval Stage*, II. Appendix W) mentions no performances at Stratford-upon-Avon. He finds notices of performances at Worcester in 1576 ; at Northampton in 1581 ; at Coventry in 1584 and in 1591.

⁶Hope Traver, *The Four Daughters of God* (Bryn Mawr College Monographs, VI), p. 94, note 18, calls attention to similarities between the "Process" at the time of Christ's agony in Gethsemane in Arnout Greban's *Le Mystère de la Passion* and the trial scene in *The Merchant of Venice*, and contends that the similarities are "too striking to be dismissed as mere coincidences."

⁴*Hamlet*, III. 2. 16. The references to Herod in *Antony and Cleopatra* are undoubtedly only biblical allusions. *Hamlet*, v. 1. 299. (Cf. Tolman, *Hamlet and Other Essays*, pp. 191 ff.) *Two Gentlemen of Verona*, iv. 4. 163 ff. *Henry IV*, III. 2. 300 and 345. (Cf. Gayley, *Representative English Comedies*, xlviii.) *Henry V*, II. 3. 37. (Cf. Rolfe's edition. Note.) *King John*, iv. 3. 121. (Cf. Rolfe's edition. Note.)